



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

V.—LATER ECHOES OF THE GREEK BUCOLIC POETS.

(SUPPLEMENTARY TO A. J. P., XXX 245-283.)

THEOCRITUS.

Idyl I. Paraphrased in Trissino's eclogue 'Dafne', on the death of Cesare Trivulzio. Imitated by Joannes Leochaëus Scotus, *Eclogae Piscatoriae*, ii (Musae Priores, Londini, 1620). Imitated by Houdard de Lamotte, 'Tircis et Silvan-dre'. Enrico Carrara cites an imitation by Bernardo Tasso, 'Epicedio di Antonio Broccardo'.

Lines 1-11 and 62-63 are borrowed by San Martino, *Pescatoria et Ecloghe*, Ecl. iii (Venice, Giolito, c. 1566).

Lines 15-18 are imitated by Bernardino Baldi, *Egloga xi*, 'Il Dio Pane'.

With lines 39-44 compare San Martino, *Prosa iii*: "ma fra questo par che un uecchio dalla riu a una rete raccolga . . . gonfia per lo estremo sforzo le uene de la gola". Also Nicolaus Giannettasius Parthenius, *Ecl. iii*—of a prize bowl which bears a picture of an old fisherman:

cui nudo, nimium nitenti educere ponto
retia, purpureo turgescunt sanguine venae,
et duri multo tenduntur robore nervi,
omnibus ut credas piscari viribus illum.

So in Parini's 'La Gara' there is a prize cup with a picture of an old fisherman.

Idyl II. Several passages are imitated in Sannazaro's fifth Eclogue, 'Herpylis Pharmaceutria'. Compare the 'rhombus aeneus' of line 33 with ὁδὲ ῥόμβος ὁ χάλκεος, line 30. Also lines 37-39:

Alga tibi haec primum, tumidi purgamina ponti,
Spargitur et rapidis absumitur arida flammis;
Sic mihi, sic, Maeon, uraris adusque medullas,

with lines 23-26; lines 60-61:

Tunde iecur spumamque simul torpedinis atrae.
Haec ego cras illi lethalia pocula mittam,

with line 58; lines 67-68:

Curre age, tange simul, simul obline; cras mihi poenas
Perfidus ille dabit, gemet ipso in limine Maeon,

with lines 59-60. The name 'Clearista', line 41, comes from Id. II, 74.

Idyl III. Paraphrased in Trissino's eclogue 'Batto Capraro'. Imitated by Joannes Leochaesus Scotus, *Eclogae Vinitoriae*, ii, 'Comastes'. E. Carrara cites a paraphrase by Benedetto Varchi, *Ecl.* i.

Lines 15-16 are cited by Francesco Barbaro, *De Re Uxoria*, ii. 9 (1416): "Idem quoque iucundissimus poeta Theocritus, cum saevum detestatur Cupidinem, non quod Venere matre natus sit, sed quod leaenae mammas desuxisset, incusat."

Idyl IV. Imitated by G. B. Guarini, *Ecl.* iii, perhaps about 1460 (E. Carrara, *La Poesia Pastorale*, p. 246).

Idyl VII. Lines 1-26 are imitated by Janus Anysius, *Ecloga Ursus* (*Varia Poemata*, Naples, 1531, p. 73):

Dona ferebamus Mariae,
Iamque apparebant nobis Nolana sepulchra,
Quum ecce ex arborea scaena pulchroque vireto
Audimus magna ingeminari voce Mycona;
Ilicet ad vocis sonitum convertimus ora.
Ursus erat iuvenis
Unde, Mycon optate, inquit, quo, care magister,
Tam pede festino atque ocreis quassantibus alta
Virgulta et dumos?

The name 'Phrasidamus', line 3, is borrowed by Sannazaro, *Ecl.* iv. 24.

Idyl VIII. With lines 23-24 compare San Martino, *Ecl.* iii:

Questa mia Tibia nuova, si ch' à farla
Mi punsi un dito: e'l duol non par ch' allenti.

With lines 53-55 compare Joannes Stigelius, *Id.* ii:

Non mihi sit regnum Pelopis, non aurea gaza,
Non mihi Olympiaci fallax victoria lustris:
Hoc sub monte canam;

also Flaminius Raius, Id. ii, 'Mopsus':

Quaerat opes alius vel pondera divitis auri.¹
 Nil magis optarim pecudum quodcumque per orbem est,
 Dum tecum, o Amarylli, levi considerare in umbra
 Mollibus ac pratis liceat decerpere flores
 Purpureos, vinctamque simul retinere lacertis
 Et terere in silvis tecum feliciter aevum.

Lines 65-70 may be compared with the beginning of Bernardo Tasso's fourth eclogue, 'Galathea', and with the first 14 lines of Francisco de la Torre's third eclogue, 'Eco'.

Idyl IX. Lines 16-21 are paraphrased by San Martino, in one of 'Verduccio's' songs, Ecl. iii.

With lines 22-25 compare Sannazaro, Ecl. iii. 97-101:

Qui tamen et laudes et munera digna tulere
 Carminibus, sed quae nequeat contemnere Triton:
 Hic, quam Circeio nudus sub gurgite cepi
 Nativis concham maculis et murice pictam,
 Ille, recurvato nodosa corallia trunco.

With lines 25-27 compare San Martino, Prosa iii, where one of the prizes is "il uagho guscio d'una maritima lumaca ... delle cui polpe si satiarono gia cinque Pastori in una cena".

Idyl X. The name 'Polybotas', line 15, is borrowed by Sannazaro, Ecl. ii, 18.

Idyl XI. Paraphrased by Eobanus Hessus, Id. xv.

With lines 19 ff., cp. Gay's 'Acis and Galatea', "O ruddier than the cherry", etc.

Lines 42-48 are imitated by Bernardo Tasso, Egloga iv, 'Galathea', and by Gerolamo Pompei, Canzoni Pastoral, viii.

Idyl XII. Lines 1-2 are imitated by Jo. Pierius Valerianus, 'Amantium timores varii', 1-4:

Tertia iam lux est, Patavi cum Daphnia in agros
 Discessit, Theoli rura superba petens;
 Tertia quin aetas, una nam luce senescunt
 Quos gravis ardor habet, quos ferus urit amor.

¹Cp. Tibullus, I. 1. 1, "Divitias alius fulvo sibi congerat auro", and I. 9. 31, "divitis auri Pondere".

Lines 2-9 are imitated by J. Leochaëus Scotus, *Ecl. Bucol. i*:

Credimus? an qui amant una vel luce senescunt?
Quantum ver hyemem, quantum redolentia mala
Pruna super, quantum propria villosior agnus
Matre tener, vietum iuvenis florente iuventa
Quam superat, plenis virgo quam nubilis annis
Ter viduam thalamis multo formosior anteit, etc.

Idyl XIII. Paraphrased by Parny, in 'La journée champêtre'.

Idyl XV. The name 'Praxinoë', line 1, is borrowed by Sannazaro, *Ecl. ii. 18*.

This Idyl was apparently Bernardino Baldi's warrant for writing eclogues in which the speakers were women—"cosa non fatta da altri ch' io mi sappia, eccetto alcuna volta da Theocrito". Cp. his 'La Maestra d'amore' and his 'Melibéa'. But Lorenzo Gambara had already done the same thing, *Nautica*, vii.

Idyl XVI. With lines 14-15 compare Baptista Mantuanus, *Ecl. v. 160-5*:

At si forte aliquis regum gerit aspera bella
Et decus armorum studiis belloque paravit,
Nil genus externum venturaque saecula curat
Laude suae gentis satur et praesentibus annis;
Barbarus est neque carmen amat vel avarus in auro
Mergitur atque Midæ curis flagrantibus ardet.

With lines 64-65 cp. Baptista Mantuanus, *Ecl. v. 188-190*:

Vade malis avibus numquam rediturus, avare,
Et facias subito quidquid tractaveris aurum
More Midæ, quando virtus tibi vilior auro.

Idyl XVII. With lines 9-11 cp. Poliziano, 'Manto', 39-43 (1482):

Unde ego tantarum repetam primordia laudum?
Aut qua fine sequar? facit ingens copia rerum
Incertum. Sic frondifera lignator in Ida
Stat dubius, vastae quæ primum robora sylvæ
Vulneret.

Idyl XVIII. Lines 19, 25-28, 38-48, are paraphrased by Gabriel Altilius, 'Epithalamium' (1489).

Lines 26-28 may be compared with Berardino Rota, *Ecl.* iv, 'Amarilli':

Quanto l'Aurora è più uermiglia e chiara
De l'ombra de la notte, e primavera
Più bella assai del pigro e uecchio uerno;
Tanto, Amarilli, à me più dolce e cara
D'ognialtra sei.

Idyl XIX. Translated by Fabius Segnius, 'De Amore favos mellis furante, Ex Theocrito'. Translated by Alciati.

Idyl XXI. Paraphrased by Amadis Jamyn, 'Le Songe d'un Pescheur'.

J. Leochaëus Scotus has a dialogue between two old fishermen, *Ecloga Piscatoria*, iv. And there are two or three lines in it which definitely suggest Theocritus, *Id.* XXI.

Idyl XXIII. Paraphrased by Robert Herrick, 'The Cruel Maid'.

Idyl XXV. With line 50 cp. Baptista Mantuanus, *Ecl.* v. 60-61:

Hoc amor, hoc pietas, hoc vult Deus; omnia non dat
Omnibus, ut nemo sibi sit satis indigeatque
Alter ope alterius.

Idyl XXX. ('The Dead Adonis'.) Paraphrased by Antonius Sebastianus Minturnus, 'De Adonide ab apro interempto'. See, also, Lodovico Paterno, *Egl. Amor.* i, 'Coridone'.

BION.

Idyl I. Imitated by Saint-Gelays, 'Elégie ou chanson lamentable de Vénus sur la mort d'Adonis'.

With line 28 compare Byron, 'Don Juan', xvi. 109:

Who would not sigh *Alai tòn Kvthépeiar*.

Lines 40-53 and 80-85 are paraphrased by Lodovico Paterno, *Egloghe Amoroze*, i, 'Coridone'.

Idyl IX. Paraphrased by Antonius Marius, 'Ad Vesperam'.

MÖSCHUS.

Idyl I. With lines 3-5, compare Spenser, *F. Q.* iii. 6, 12:

She promised kisses sweet, and sweeter things,
Unto the man that of him tydings to her brings;

also, Robert Browning, *The Ring and the Book*, ix,

Thus Venus losing Cupid on a day
(See that *Idyllium Moschi*) seeking help, etc.

Idyl II. Lines 77-135 are paraphrased by Lodovico Paterno, *Ecloghe Amorse*, i, 'Coridone'.

Idyl III. Paraphrased by Trissino, 'Pharmaceutria, De morte Batti'. Imitated by Basilius Zanchius, *Ecl.* i, 'Meliseus'. The greater part of the poem is paraphrased by Eobanus Hessus, 'Epicedion Mutiani Rufi'—

Flere libet quali doctum flevisse Biona
Carmine Trinacrius creditur ante senex.

And lines 42, 87-91, 99-104 are imitated in the same author's 'Epicedion Alberti Dureri'.

With line 6 compare P. Francius, 'Lycoris', "et plenius *ai ai* Tristibus inscribit foliis".

Lines 30-44 are imitated in the 'Bergerie' of Remy Belleau (ed. Marty-Laveaux, ii. 136-7), a lament on the death of Joachim du Bellay.

With lines 99-104 compare Janus Doussa, the Younger, 'Daphnis Ecloga' (on the death of Sir Philip Sidney):

Hei mihi, quod malvas, ubi defecere, sequenti
Cum reliquis herbis videas aestate renatas;
At nobis, qui tam magnum spiramus, homullis,
Cum semel exiimus, nunquam datur inde reverti.

Idyl V. Imitated by Léonard, 'Les Plaisirs du Rivage'.

Idyl VIII. Imitated in one of Parini's sonnets, 'De Mosco, Epigramma'. Cp. Millevoye, 'L'Amour laboureur'.

W. P. MUSTARD.